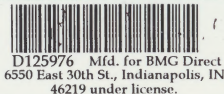


=====*The VERY BEST of* GRAPPELLI & MENUHIN






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# *The* VERY BEST of GRAPPELLI & MENUHIN

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1	NIGHT AND DAY (PORTER)	4'10	10	THE THINGS WE DID LAST SUMMER (CAHN & STYNE)	5'07
2	SUMMERTIME (GERSHWIN)	4'25	11	EMBRACEABLE YOU (GERSHWIN)	3'12
3	AUTUMN LEAVES (KOSMA, PREVERT & MERCER)	4'42	12	THE LADY IS A TRAMP (RODGERS & HART)	4'29
4	I'VE GOT MY LOVE TO KEEP ME WARM (BERLIN)	3'31	13	CHEEK TO CHEEK (BERLIN)	3'49
5	MY FUNNY VALENTINE (RODGERS & HART)	4'10	14	A FINE ROMANCE (KERN)	3'25
6	APRIL IN PARIS (HARBURG & DUKE)	3'37	15	LAURA (RASKIN)	4'31
7	SKYLARK (CARMICHAEL)	4'50	16	SWEET GEORGIA BROWN (PINKARD, BERNICE & CASIE)	2'39
8	AUTUMN IN NEW YORK (VERNON DUKE)	4'19		TOTAL TIME	65'03
9	I GET A KICK OUT OF YOU (PORTER)	4'09			

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Grappelli & Menuhin, violins

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Stéphane Grappelli & Yehudi Menuhin, violins  
 ALAN CLARE TRIO: ALAN CLARE, piano; LENNIE BUSH & KEN BALDOCK, bass; CHRIS KARAN & TONY CROMBIE, drums. DIRECTED BY MAX HARRIS. [1, 12-14]  
 MAX HARRIS & ALAN CLARE, piano; LENNIE BUSH, bass; IKE ISAACS & DENNY WRIGHT, guitar; RONNIE VERRELL, drums. DIRECTED BY MAX HARRIS. [2, 9, 11]  
 M. TAYLOR & M. FOSSET, guitars; JACK SEWING, bass; BRIAN LEMMON, piano; DAVID SNELL, harp; LENNIE BUSH, bass; R. VERRELL, drums; STRINGS & HORNS. DIRECTED BY MAX HARRIS. [3, 6, 8, 10]  
 MARTIN TAYLOR & MARC FOSSET, guitars; JACK SEWING, bass. [4]  
 PIERRE MICHELOT, bass; RONNIE VERRELL, drums; LAURIE HOLLOWAY, keyboards. [5]  
 JOHN ETHERIDGE & MARTIN TAYLOR, guitars; L. BUSH, bass; LAURIE HOLLOWAY, piano; RONNIE VERRELL, drums; DAVID SNELL, harp; STRINGS & BRASS. DIRECTED BY MAX HARRIS. [7, 15, 16]  
 ALL ARRANGEMENTS BY MAX HARRIS  
 ART DIRECTION: GORDON H. JEE  
 PACKAGE DESIGN: JESSICA NOVOD  
 COVER ILLUSTRATION: LINDA FONG  
 COMPILATION: ROBERT LAPOSTOLLA  
 MASTERING: RICHARD PRICE, SQUIRES PRODUCTIONS  
 Recordings produced by JOHN FRASER & JOHN MORDLER.  
 Recorded at Abbey Road Studios.  
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STEREO DDD/ADD

TOTAL TIME: 65:03

Stéphane Grappelli, acclaimed the world over for his multiple and prodigious musical gifts, was one of the few Europeans in jazz to gain the respect usually reserved for great American musicians and he did it on an instrument not normally associated with jazz music. At age 3 Grappelli's mother died, and his father, unable to care for a small child himself, placed the young Stéphane in an orphanage. In an effort to find an alternative home for Stéphane, his father spoke to Isadora Duncan who owned a dancing school and asked if she would take on a new student. She accepted Grappelli and he remained at the school until it closed at the outbreak of World War I. When his father returned from the front, he brought with him a three-quarter violin and, as there was no money for lessons, father and son learned solfège together at home. At this time, he also developed a passion for Debussy and Ravel, two composers who would later have an enormous influence on his style.

When Grappelli was fourteen, he obtained a job in the pit band of a movie house where he learned to play and read music proficiently. About this time, he recalls his first introduction to jazz when he heard the Mitchell Jazz Kings' record Stumbling and listened through the door of a night club to a band playing "Hot Lips". He then decided to teach himself piano as well. Grappelli later said: "In the cinema, I

had to play Mozart principally, but was allowed some Gershwin in funny films. Then I discovered jazz and my vocation and kissed Amadeus goodbye."

In the early thirties, he met Django Reinhardt where they were both playing with the same tea dance orchestra at the Hotel Claridge in Paris. Reinhardt heard Grappelli tuning up backstage and joined him in a rendition of "Dinah". Soon they were improvising together during breaks and were joined by bassist Louis Vola, and Reinhardt's brother Josef on guitar. Later, with the addition of Roger Chaput on the third guitar, the Quintette du Hot Club de France was formed—the first-all string jazz ensemble in history. In the 30s when France was a hotbed of jazz activity, Grappelli's graceful violin proved to be the perfect foil to Reinhardt's dazzling virtuosity. Throughout his distinguished career, Grappelli's violin was rich in romanticism and technique, to which he added an infectious natural ability to swing that could dazzle listeners. In December 1934 the group made the first of hundreds of records, disbanding only at the start of World War II. 1946 found Reinhardt and Grappelli reunited, but their collaboration was cut short by Reinhardt's death in 1953 at the age of 43.

Grappelli continued to tour with different ensembles in the United States and throughout Europe,

BECOMING A LEGEND TO MILLIONS OF LISTENERS. HE APPEARED FREQUENTLY WITH GEORGE SHEARING AND INCREASED HIS SENSE OF JAZZ LEGITIMACY BY WORKING WITH GREAT AMERICAN JAZZ ARTISTS SUCH AS COLEMAN HAWKINS.

SOME OF HIS MOST INTERESTING COLLABORATIONS WERE WITH OTHER VIOLINISTS, INCLUDING RAY NANCE, JEAN-LUC PONTY, STUFF SMITH, AND SVEND ASMUSSEN. IN THE EARLY 1970S, HE TEAMED UP WITH THE EQUALLY LEGENDARY CLASSICAL VIOLINIST YEHUDI MENUHIN FOR THE FIRST OF A SERIES OF HIGHLY SUCCESSFUL RECORDS FOR EMI. MENUHIN WAS INITIALLY APPREHENSIVE THAT GRAPPELLI MIGHT BE "SADDLED WITH A USELESS COLLEAGUE WHO HAD NEVER PLAYED JAZZ AND COULD ONLY REMEMBER ONE TUNE FROM THE RHYTHMICAL POINT OF VIEW: JEALOUSIE." ( THAT WAS TO BECOME THE NAME OF THEIR FIRST ALBUM TOGETHER.) THE 'CROSSOVER' COLLABORATION PROVED CLEARLY THAT THE EARLY MISGIVINGS WERE UNFOUNDED— GRAPPELLI AT FIRST FEARFUL OF MENUHIN'S PRODIGIOUS TECHNIQUE. MENUHIN INTIMIDATED BY GRAPPELLI'S EASY MASTERY OF AN UNFAMILIAR STYLE. ON RECORD, THE SHEER PLEASURE THAT EACH TOOK IN THE INTELLIGENCE AND WIT OF THE OTHER'S MUSICAL PERSONALITY INSTANTLY CHARMS THE EAR OF THE LISTENER. THE LIVELY CONVERSATION BETWEEN THE TWO VIOLINS INCLUDES THE COMPOSER OF THE TUNE AS THEY SPONTANEOUSLY RECREATE CLASSIC SONGS AND DUETS. EVENTUALLY THEY RECORDED HALF A DOZEN DISCS OF JAZZ STANDARDS BY GEORGE GERSHWIN, JEROME KERN, IRVING

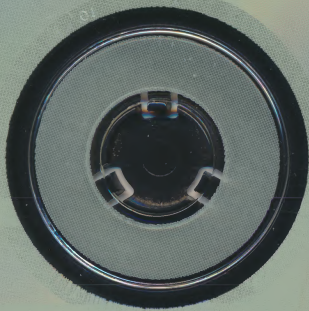
BERLIN, COLE PORTER AND MANY OTHERS. IN THE TYPICAL ARRANGEMENT, MENUHIN, WITH HIS CLASSICAL BACKGROUND, CARRIES THE BULK OF THE TUNE, WHILE GRAPPELLI WEAVES AN IMPROVISED EXTEMPORANEOUS JAZZ COUNTERPOINT AROUND HIM. MENUHIN'S SOLOS, ALTHOUGH 'WRITTEN-OUT' FOR HIM, DEMONSTRATE NEVERTHELESS HIS NEAR TOTAL ABSORPTION OF JAZZ STYLE AND INFLECTION. SUPPORT FOR THE SOLOISTS RANGES FROM THE SPARE TRIO OF PIANO, BASS AND DRUMS (WHICH LEAVE THE SOLOISTS THE FREEDOM OF THE FOREGROUND FOR A VIRTUOSO DIALOGUE) TO MORE ELABORATE ENSEMBLES INCLUDING GUITARS, FLUTE, STRINGS AND HORNS. IN THE LARGER GROUPS THERE IS MUCH MORE INTERACTION AMONG THE VARIOUS TONE COLORS AS THE CONVERSATION WIDENS AND THE SUPPORTING PLAYERS JOIN IN WITH SOLOS OF THEIR OWN.

INTO HIS 80S, GRAPPELLI WAS REGARDED AS THE GRANDFATHER OF JAZZ VIOLINISTS. ON HIS 85TH BIRTHDAY, HE TOLD AN INTERVIEWER: "RETIREMENT! THERE ISN'T A WORD THAT IS MORE PAINFUL TO MY EARS. MUSIC KEEPS ME GOING. IT HAS GIVEN ME EVERYTHING. IT'S MY FOUNTAIN OF YOUTH." HE REMAINED TRUE TO HIS WORD AND CONTINUED TO PLAY WITH AN EVEN MORE YOUTHFUL SPIRIT AS HIS CAREER STRETCHED OVER NEARLY EIGHTY YEARS. AFTER RECORDING OVER ONE-HUNDRED TITLES AND TOURING THROUGHOUT THE TWENTIETH CENTURY, HE DIED IN PARIS ON DECEMBER 1ST, 1997 AT THE AGE OF 89.

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The VERY BEST   
of GRAPPELLI & MENUHIN



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